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weight. Gustavus Adolphus was so strongly opposed to the ancient defensive equipment that he removed every part except the body armor—the breast and back plates, which were still effective against the thrust of the sword or other steel weapons, and in no way impeded the movements of the wearer.

It remained in use probably longer in France than in any other country. Louis XIII, a jealous defender of the old system, promulgated several edicts against its abolishment, as he considered its use as one of the requisites to a mounted nobility. Even to the time of his death (1643) the Black “Mousquetaires” of his house wore in the field complete armor, excepting the greaves which were replaced by large boots, and an iron cap with a nasal piece. This armor was black with gilded rivet heads, and one still exists in the Musée de Pierrefonds. The peaceful disposition of James I caused that sovereign to retain the use of armor during his reign and he is said to have observed “that he could not but greatly praise armor, as it not only protected the wearer, but also preserved him from injuring the other person.”

In connection with this, it may be stated that there is authority for the fact that men at thirty years of age became partially deformed or physically incapacitated for bearing the weight of armor, from having habitually worn it. The present half suit is composed of the following pieces: An open casque, or burgonet, so called from having appeared during the Burgundian wars, with a low comb and an umbril or shade for the eyes; cheek pieces hinged at the sides and held together by a strap, and plate at back conforming to the outline of the neck. This style of helmet was based on classic models and the headpiece most commonly worn by the arquebusiers, but sometimes also by mounted officers, when it was usually provided with a falling bevor or visor made of laminated steel plates.

The breastplate has a ridge or “tapul” down the center with a marked projection near the lower edge. From its resemblance to a pea-shell, this form has been called the “pea’s pod” breastplate. The back plate is formed to fit the shoulder blades, and is attached to the breastplate with straps and buckles. The pauldrons, or shoulder defenses, are composed of seven laminated plates on each shoulder and are strapped to a gorget; while the plates of the tassets, eight in number, reach below the knee, the last plate acting as a knee cap. This particular suit is made of excellent steel and is in admirable condition.

C. S.



TWO VALUABLE JAPANESE BRONZE FIGURES

Count Daniele Pecorini-Manzoni, who, in November last, visited this city, where he has relatives, before returning to Rome, left on loan with the Museum, two handsome Japanese bronze figures fifteen inches high. They are of remarkably fine bronze and of exquisite workmanship, being inlaid in fine designs in gold and silver, altogether of fine quality. Although he lived for some fifteen years in China, where he occupied some official position in the service of his govern-



JAPANESE BRONZE FIGURES.
Inlaid in gold and silver.
Once the property of Prince Danilo of Montenegro.
Loaned by Count Daniele Pecorini-Manzoni.

ment, Count Pecorini did not obtain the figures in the East. He purchased them in Rome from Prince Danilo of Montenegro, who had obtained them by gift or inheritance from his father, who had received them as a gift from some Chinese or Japanese personage.

The figures are in the Museum for one year, or until the Count returns to this country, where he comes from time to time with his American wife, who was Miss Bucknell, a sister of Mrs. Samuel Price Wetherill, Jr., and a half-sister of Mrs. Craig Lippincott.

S. Y. S.



REMOVAL TO THE PARKWAY

A move of the greatest significance to the future of the Pennsylvania Museum and School of Industrial Art, more so, perhaps, than any that has been made since it was first opened in modest rented quarters in 1877, was taken when the petition of the trustees that a suitable site for the much-needed new building might be allotted to it on the Parkway was definitely granted by the Commissioners of Fairmount Park December 13, 1916.

The plot of ground so allotted contains approximately 100,000 square feet, and has a frontage on the Fairmount Plaza of some 600 feet. The significance of its allotment to this institution is by no means limited to the advantages to the institution of thus securing a new and commodious location. The action of the Commissioners in granting this site for this purpose is really a feature—a culminating feature, it is true, but still a feature—of a comprehensive plan for the creation, at the head of the Parkway, of a real Art Center for Philadelphia, more imposing in scale and more impressive in its entire effect than any similar center possessed by any American city.

The central and dominant feature of the Parkway, as planned by the Fairmount Park Art Association in 1907, and approved by the City Government in 1909, was this Art Center, of which a Municipal Art Museum, located on the site of the old Fairmount reservoir, should constitute the central feature, the other art institutions of the city to occupy buildings of their own fronting on the Plaza in which the Parkway ends at the foot of the hill. It was a magnificent project, for the launching of which the highest praise is due to the trio of experts, Horace Trumbauer, Paul Cret, and Clarence C. Zantzinger, employed by the Fairmount Park Art Association to design the Parkway; to the Association for the untiring activity with which it has advocated and advanced the ideals which it embodies; and especially to the city government which accorded to the plans, as published by the Association, an early acceptance that has been consistently followed by most cordial and generous support.

The whole project is rapidly approaching realization. All the properties necessary for its construction have been acquired by the city, and its physical completion within two years is now assured. The design for the great Art